

The monograph is a collection of papers presented in a session of the 1991 Pacific Science Association, plus some additions. The authors see the greatest strength of the papers as being "their contribution to archaeological method and theory, especially as they pertain to issues regarding archaeological variability, comparison and interpretation." They are correct in their assessment.

Of interest to the readers of this journal is the emphasis on monumental architecture and traditional interpretative models focusing on the production of excess wealth to support construction. The best paper to illustrate the changing focus of research is by C. Kehaunani Cachola-Abad ("Evaluating the Orthodox Dual Settlement Model for the Hawaiian Islands: An Analysis of Artifact Distribution and Hawaiian Oral Traditions") but it does not deal directly with monumental architecture. It is, however, an excellent comparison of competing models (dual settlement versus interaction) for the settlement of the Hawaiian Islands, critiquing the evidence used by Emory and Sinoto and providing new evidence to support the alternative interaction model. Abad's paper also provides a useful review of the strengths and weaknesses of modeling in general.

Thegn N. Ladefoged's ("The Impact of Resource Diversity on the Sociopolitical Structure of Rotuma: A Geographic System Analysis") Geographic Information System (GIS) analysis of resource diversity and districts from which kings were appointed on Rotuma more directly impacts Easter Island research. Ladefoged demonstrates that more kinds came from resource poor districts than came from resource rich districts. His findings directly contradict the expectation that resource rich districts will produce more political leaders. He explains his results by hypothesizing that the poorer districts worked harder at political success in order to gain access to the excess resources of richer districts.


Michael W. Graves and Maria Sweeney ("Ritual Behavior and Ceremonial Structures in Eastern Polynesia: Changing perspectives on Archaeological Variability") pursue a similar line of thought in evaluating Polynesian ceremonial structures and competing cultural evolution and scientific evolution models. They note that the largest *heiau* in Hawai'i are located in districts that are relatively resource poor rather than resource rich as has been proposed in the past. The interpretation is that people in these districts invested more in the symbols of power to gain access to additional resources or to counterbalance the political power of richer districts. A kind of "beating them at their own game" strategy. They suggest that such a strategy would explain the later, but larger *ahu* and *moai* on Rapa Nui's south coast. Following their model to its logical conclusion, the intense construction of *ahu* and *moai* was a result of environmental uncertainties rather than the cause of environmental decline. The rapid population decline ended *moai* construction because the population levels came into line with available resources and inter group conflict ceased.

Of course more testing is needed to evaluate these models. Jo Anne Van Tilburg's ("The Use of Photogrammetry, Laser Scan and Computer-assisted Drafting in the Analysis of

Easter Island Statuary") paper, for example, outlines a research project to determine how the Easter Island *moai* were moved. The bulk of her paper describes how she arrived at the norm or typical statue (there is some good information here and it is a good example of the use of star plots) and then gathered the data to construct a "virtual" *moai*. There is some danger, however, that her simulation has a predetermined outcome as she presents a model of the best means of transporting the statues. It seems this will be the model tested and it will be used to determine labor and probable resource costs. It would seem a better strategy to test each competing model, generate costs, and then return to the archaeological record for evidence that supports one model over another. In any event, the work described should prove interesting.

Perhaps the most significant paper in the volume could have been that by Patricia Vargas ("The Easter Island Prehistoric Sequence and Developments in its Settlement Patterns"). Alas, it is only a summary paper of survey work on Rapa Nui. What is evident, however, is that the Rapa Nui archaeological database may be the best preserved and the best documented of any of the islands in Polynesia. The potential to use Rapa Nui to test many of the ideas presented in the volume is unequalled on the other islands. Her summaries of the island surveys only hint at what could be produced in the future.

This volume also contains the following papers: Michael W. Graves and Roger C. Green, "The Study of Archaeological Variability in Polynesia"; Roger C. Green, "Community-level Organization, Power and Elites in Polynesian Settlement Pattern Studies"; Helen M. Leach, "The Role of Major Quarries in Polynesian Prehistory"; Cristophe Sand, "A Preliminary Study of the Impact of the Tongan Maritime Chieftdom on the Late Prehistoric Society of 'Uvea, Western Polynesia"; David J. Herdrich and Jeffrey T. Clark, "Samoan *tia 'ave* and Social Structure: Methodological and Theoretical Considerations"; and Richard Walter, "The Community in Ma'uke Prehistory".

 Bisignani, J. D. 1994. *Big Island of Hawaii Handbook, Including Hawaii Volcanoes National Park, The Kona Coast, and Waipio Valley*. Second Edition. Moon Publications, Chico, California. 350 Pages, 22 Maps, drawings, photographs-some in color. ISBN:1-56691-006-4. Price \$13.95. Phone (800) 345-5473.

Review by Georgia Lee

Moon Publications' second edition/update on the *Big Island of Hawaii Handbook* is now in print. It covers everything from *a'a* to YWCA, with current information on hotels, restaurants and shopping. It has a glossary, index and special restaurant index.

I am sorry to say that some things are still out of date: For example, since October 1993 (at least) Mookini Heiau in North Kohala has been closed and the entrance padlocked. Entry has to be arranged through the *kahuna nui* of the site,

Auntie Lum.

Directions to the entrance of the Puako Petroglyph site are in error: it has not been open from Puako Beach Road for two years (and there has been no HVB Warrior sign on the road for four years). One now enters through the grounds of the Mauna Lani Resort where a walking trail leads into the site. Mauna Lani and the State have been struggling to re-orient visitors so they will not enter from Puako Beach Road thus the fact that this is still mentioned in guidebooks is indeed unfortunate. The petroglyphs have been damaged by people who—following directions in guidebooks and finding the way closed—illegally scale the fence. Mauna Lani has gone to great efforts to provide a viewing platform and signs, but these features are only accessible from the Resort grounds.

At the entrance to the walking path, Mauna Lani has constructed a picnic area next to the beach access, with shower facilities, bathrooms, etc. Not mentioned in the book. Actually, it is hard to believe Mr. Bisignani ever visited Puako. What he describes for the Puako petroglyphs is at Anaeho'omalū (on the grounds of the Waikoloa, in the middle of a golf course—also not mentioned in his section about that hotel.) The petroglyphs at Anaeho'omalū contain circles and cupules, horses, etc., but Puako does not: it is a far more ancient site, containing anthropomorphic stick figures.

I noted other glitches: Kamoamoa campground was overrun by lava a year and a half ago but is listed as a place to camp on page 201, although the book states on page 224 that it is destroyed.

Some important references are missing from the Booklist. The most significant are Patrick V. Kirch's excellent book on Hawai'i: *Feathered Gods and Fishhooks*, University of Hawaii Press (1985); and J. Halley Cox and Edward Stasack's classic work on the rock art of the islands, *Hawaiian Petroglyphs*, Bishop Museum Special Publication 60 (1970). But Bisignani included in his reading list that old chestnut by Thor Heyerdahl, *American Indians in the Pacific*! Horrors!

The Bottom Line: good for hotels, restaurants (including names of chefs, items on menus with details, and prices), general sightseeing, etc., and certainly more than adequate for the usual visitor to Hawai'i. We'll consult it before going out to eat while on the island. But it is a bit on the short side for nit-picking archaeologists.

RAPA NUI: THE EASTER ISLAND LEGEND ON FILM

by Kevin Reynolds and Tim Rose Price,
Photographs by Ben Glass.

A Newmarket Pictorial Moviebook, Newmarket Press, New York 1994. 160 pp., ill, (Colorplates)

Reviewed by Frank G. Bock, Ph.D.

First it was Roggeveen in 1722. Later Whalers from sundry ports, then the Peruvians, taking slaves. Still later came the sheep, then tourists by the thousands. Thor Heyerdahl in his raft made further indentations, capping them with archaeological excursions. Although the most isolated inhabited island on earth, Rapa Nui remains one of the most

visited.

The most recent invasion comes not from exiles from some idyllic island, cast a-sea and seeking refuge. Nor from some distant shore seeking slaves and enterprise. This invasion is from none other than --HOLLYWOOD; the sacred shrine of illusions and misbegotten notions as to how the world really is. And if it's not, then these paragons of twentieth century mores and sensibilities will set the world right as to how it should be.

Thus, during this past year, the Rapa Nui culture has been privy to what they have innocently missed for decades; the production of a major motion picture that will thrill audiences, make heaps of money, and set back this amazing culture some several centuries.

In order to help them understand the true significance of the great honor bestowed upon them this year, Newmarket Press in New York has recently released a 160 page photographic essay on the making of the film. Co-author and the film's director, Kevin Reynolds, makes a statement in the Preface that should be read and heeded by all who peruse the book; "Rapa Nui--the movie--is not an exact chronicle of what happened on the island," if the reader keeps this in mind throughout the book, it will alleviate some problems he or she may have finding credibility.

Part I is a precise introduction to Rapa Nui, relating and examining the various interpretations of the island's history. The authors have done their homework here, relying on some of the best authorities around. They give generous praise to Paul Bahn and John Flenley from whose publication *Easter Island Earth Island* they quote extensively. They also give credit to Georgia Lee, as well as earlier sources such as Metraux and Routledge. Part II covers much of the film itself, including excerpts of dialogue and camera directions. Unfortunately much of the writing is demeaning and tends to emphasize the "Aboriginalness" of their subjects, which tends to belie the earlier Part I. They lean heavily on "Artistic License," yet one has to ask if this license gives a free rein to indulge in high speculation. They unashamedly fall back on the Long Ears vs. Short Ears social stratification, turning the Grandfather [Long Ear] into a doddering buffoon, and the Short Ears as hard-working and oppressed group of really nice guys who simply need a union organizer to get things straight. An example [just one of many]; Grandfather [Ariki-mau] refuses to accept the largest *moai* ever carved and hauled, by Short Ears, to a Long Ear village. He admonishes them to "build another one," then patronizingly tells Heke, the Short Ear master carver of the gigantic *moai*, to "take the rest of the day off."

When asked why his work displeases Grandfather, he utters three words that dashes the carver's spirits and causes the newly finished statue to be toppled and thus destroyed; "It's too small," Well, there's our answer as to why so many *moai* lie face down, seemingly abandoned, on the island.

The dialogue continues, a kind of pastiche of early Tarzan and current, cool street-slang and complete with stage directions such as he "flips him off." When Sinatra's Rat Pack made *Ocean's Eleven*, using Las Vegas as the target for their